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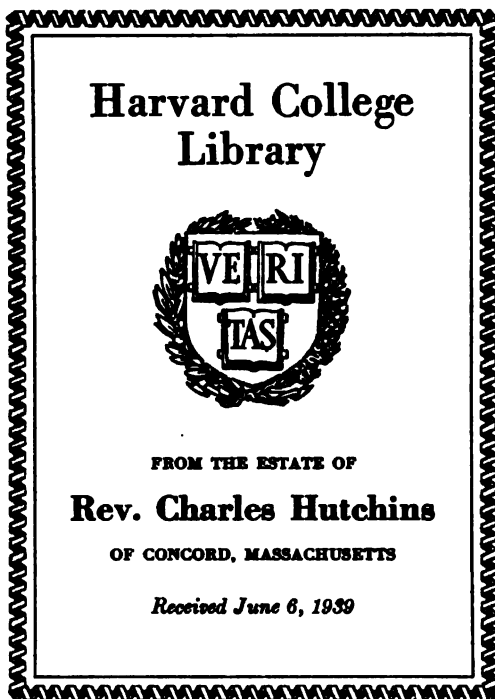
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MUSIC LIBRARY





HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

S. COLERIDGE-TAYLOR.

THE

DEATH OF MINNEHAHA

ONE SHILLING & SIXPENCE.

75

LONDON: NOVELLO & CO. LTD.

BACH

MOZART BEETHOVEN HAYDN

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# COMPOSITIONS BY S. COLERIDGE-TAYLOR.

## SCENES FROM LONGFELLOW'S "SONG OF HIAWATHA"

FOR SOPRANO, TENOR, AND BARITONE SOLI, CHORUS, AND ORCHESTRA

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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SCENES FROM THE SONG OF HIAWATHA.

No. 2.

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THE DEATH OF MINNEHAHA

A CANTATA

FOR

SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

H. W. LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30, No. 2.)

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PRICE ONE SHILLING AND SIXPENCE.

Tonic Sol-fa, 18.

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# SCENES FROM THE SONG OF HIAWATHA.

## II. THE DEATH OF MINNEHAHA.

O THE long and dreary Winter !  
O the cold and cruel Winter !  
Ever thicker, thicker, thicker  
Froze the ice on lake and river,  
Ever deeper, deeper, deeper  
Fell the snow o'er all the landscape,  
Fell the covering snow, and drifted  
Through the forest, round the village.

Hardly from his buried wigwam  
Could the hunter force a passage ;  
With his mittens and his snow-shoes  
Vainly walked he through the forest,  
Sought for bird or beast and found none,  
Saw no track of deer or rabbit,  
In the snow beheld no footprints,  
In the ghastly, gleaming forest  
Fell, and could not rise from weakness,  
Perished there from cold and hunger.

O the famine and the fever !  
O the wasting of the famine !  
O the blasting of the fever !  
O the wailing of the children !  
O the anguish of the women !

All the earth was sick and famished,  
Hungry was the air around them,  
Hungry was the sky above them,  
And the hungry stars in heaven  
Like the eyes of wolves glared at them !

Into Hiawatha's wigwam  
Came two silent guests and gloomy,  
Waited not to be invited,  
Did not parley at the doorway,  
Sat there without word of welcome  
In the seat of Laughing Water ;  
Looked with haggard eyes and hollow  
At the face of Laughing Water.

And the foremost said, " Behold me !  
I am Famine, Buckadawin ! "  
And the other said, " Behold me !  
I am Fever, Ahkosewin ! "

And the lovely Minnehaha  
Shuddered as they looked upon her,

Shuddered at the words they uttered,  
Lay down on her bed in silence,  
Hid her face, but made no answer ;  
Lay there trembling, freezing, burning  
At the looks they cast upon her,  
At the fearful words they uttered.

Forth into the empty forest  
Rushed the maddened Hiawatha ;  
In his heart was deadly sorrow,  
In his face a stony firmness ;  
On his brow the sweat of anguish  
Started, but it froze, and fell not.

Wrapped in furs, and armed for hunting,  
With his mighty bow of ash-tree,  
With his quiver full of arrows,  
With his mittens, Minjekahwun,  
Into the vast and vacant forest  
On his snow-shoes strode he forward.

" Gitche Manito, the Mighty ! "  
Cried he with his face uplifted  
In that bitter hour of anguish,  
" Give your children food, O father !  
Give us food, or we must perish !  
Give me food for Minnehaha,  
For my dying Minnehaha ! "

Through the far-resounding forest,  
Through the forest vast and vacant,  
Rang that cry of desolation,  
But there came no other answer  
Than the echo of his crying,  
Than the echo of the woodlands,  
" Minnehaha ! Minnehaha ! "

All day long roved Hiawatha  
In that melancholy forest,  
Through the shadow of whose thickets,  
In the pleasant days of Summer,  
Of that ne'er-forgotten Summer,  
He had brought his young wife homeward,  
From the land of the Dacotahs ;  
When the birds sang in the thickets,  
And the streamlets laughed and glistened.

And the air was full of fragrance,  
And the lovely Laughing Water  
Said, with voice that did not tremble,  
"I will follow you, my husband!"

In the wigwam with Nokomis,  
With those gloomy guests that watched her,  
With the Famine and the Fever,  
She was lying, the Beloved,  
She the dying Minnehaha.

"Hark!" she said, "I hear a rushing,  
Hear a roaring and a rushing,  
Hear the Falls of Minnehaha  
Calling to me from a distance!"

"No, my child!" said old Nokomis,  
"'Tis the night-wind in the pine-trees!"

"Look!" she said, "I see my father  
Standing lonely at his doorway,  
Beckoning to me from his wigwam,  
In the land of the Dacotahs!"

"No, my child!" said old Nokomis,  
"'Tis the smoke that waves and beckons!"

"Ah!" she said, "the eyes of Pauguk  
Glare upon me in the darkness;  
I can feel his icy fingers  
Clasping mine amid the darkness!  
Hiawatha! Hiawatha!"

And the desolate Hiawatha,  
Far away amid the forest,  
Miles away among the mountains,  
Heard that sudden cry of anguish,  
Heard the voice of Minnehaha  
Calling to him in the darkness,  
"Hiawatha! Hiawatha!"

Over snow-fields waste and pathless,  
Under snow-encumbered branches,  
Homeward hurried Hiawatha,  
Empty-handed, heavy-hearted,  
Heard Nokomis moaning, wailing,  
"Wahonomin! Wahonomin!"

Would that I had perished for you,  
Would that I were dead as you are!  
Wahonomin! Wahonomin!"  
And he rushed into the wigwam,  
Saw the old Nokomis slowly  
Rocking to and fro and moaning,  
Saw his lovely Minnehaha  
Lying dead and cold before him;  
And his bursting heart within him

Uttered such a cry of anguish,  
That the forest moaned and shuddered,  
That the very stars in heaven  
Shook and trembled with his anguish.

Then he sat down, still and speechless,  
On the bed of Minnehaha,  
At the feet of Laughing Water,  
At those willing feet, that never  
More would lightly run to meet him,  
Never more would lightly follow.

With both hands his face he covered,  
Seven long days and nights he sat there,  
As if in a swoon he sat there,  
Speechless, motionless, unconscious  
Of the daylight or the darkness.

Then they buried Minnehaha:  
In the snow a grave they made her,  
In the forest deep and darksome,  
Underneath the moaning hemlocks;  
Clothed her in her richest garments,  
Wrapped her in her robes of ermine,  
Covered her with snow, like ermine;  
Thus they buried Minnehaha.

And at night a fire was lighted,  
On her grave four times was kindled,  
For her soul upon its journey  
To the Islands of the Blessed.  
From his doorway Hiawatha  
Saw it burning in the forest,  
Lighting up the gloomy hemlocks;  
From his sleepless bed uprising,  
From the bed of Minnehaha,  
Stood and watched it at the doorway,  
That it might not be extinguished,  
Might not leave her in the darkness.

"Farewell!" said he, "Minnehaha!  
Farewell, O my Laughing Water!  
All my heart is buried with you,  
All my thoughts go onward with you!  
Come not back again to labour,  
Come not back again to suffer,  
Where the Famine and the Fever  
Wear the heart and waste the body.  
Soon my task will be completed,  
Soon your footsteps I shall follow  
To the Islands of the Blessed,  
To the kingdom of Ponemah!  
To the land of the Hereafter!"

HIAWA'THA, the Prophet, the Teacher; son of Mudjekeewis (the West Wind) and Wenonah (Daughter of Nokomis).  
MINNEHA'HA, Laughing Water; Wife of Hiawatha.  
GITCHEN MAN'ITO, the Great Spirit, the Master of Life.  
NOKOMIS, a Grandmother; Mother of Wenonah.  
BUKADAW'IN, Famine.  
AHKOS'WIN, Fever.  
MINJEKAH'WUN, Hiawatha's Mittens.  
DAGO'TAHS (or DAKOTAS), a race of Indians, including many tribes, mostly dwelling West of the Mississippi River; in part, called SIOUX.  
PONE'MAH, Hereafter.  
PAU'GUK, Death.  
WAHONO'MIN, a cry of lamentation.

# SCENES FROM THE SONG OF HIAWATHA.

## II. THE DEATH OF MINNEHAHA.

LONGFELLOW.

S. COLERIDGE-TAYLOR (Op. 30, No. 2).

*Larghetto lamentoso.*

PIANO.

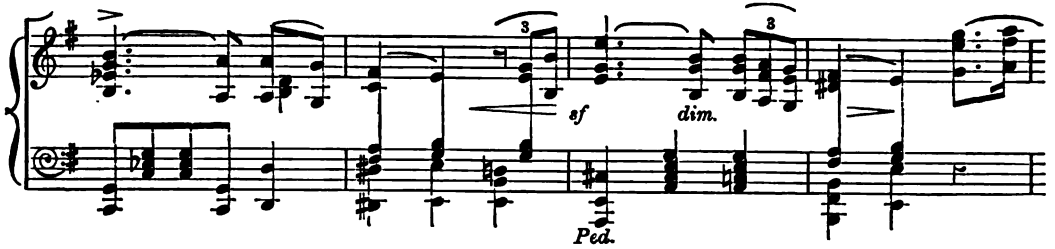
*pp* *mf* *>* *cres.* *f* *pp*

*mf* *>*

*mf* *dim.* *poco*

*a* *poco* *p* *rall.* *pp*

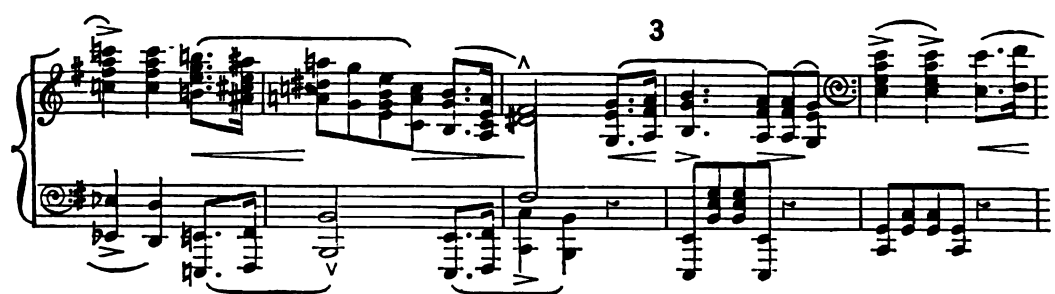
*mf* *a tempo.* *cres.*



2



3



**SOPRANO.** *mp* *cres.*  
Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er

**CONTRALTO.** *mp* *cres.*  
Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er

**TENOR.** *mp* *cres.*  
Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er

**BASS.** *mp* *cres.*  
Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er

*pp* *mp* *cres.*  
*Ped.*

*cres. poco a poco. 3*  
thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

*cres. poco a poco. 3*  
thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

*cres. poco a poco. 3*  
thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

*cres. poco a poco. 3*  
thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

*cres. poco a poco.*

*dim.*  
deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

*dim.*  
deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

*dim.*  
deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

*dim.*  
deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

*dim.*

for - est, round the vil - lage.

for - est, round the vil - lage.

for - est, round the vil - lage.

for - est, round the vil - lage.

*p* *cres.* *accel.* *f*

5 *Un poco più moto.*

*mf* With his

*mf* With his

*mf* Hard - ly from his bu - ried wig - wam Could the hunt - er force a pas - sage;

*mf* Hard - ly from his bu - ried wig - wam Could the hunt - er force a pas - sage;

5 *Un poco più moto.*

*dim.* mit - tens and his snow - shoes Vain - ly walk'd he through the for - est, . . ;

*dim.* mit - tens and his snow - shoes Vain - ly walk'd he thro' the for - est, . .

*dim.*

*mf*  
Sought for bird or beast . . and found none, Saw no track of deer or rab - bit, In the  
*mf*  
Sought for bird or beast . . and found none, Saw no track of deer or rab - bit, In the  
*mf*  
Sought for bird or beast and found none, In the  
*mf*  
Sought for bird or beast and found none, In the

6

*rall.* *accel.*  
snow be-held no foot-prints, In the gha - st - ly, gleam-ing for - est . .  
*rall.* *accel.*  
snow be-held no foot-prints, In the gha - st - ly, gleam-ing for - est . .  
*rall.* *accel.*  
snow be-held no foot-prints, In the gha - st - ly, gleam-ing for - est . .  
*rall.* *accel.*  
snow be-held no foot-prints, In the gha - st - ly, gleam-ing for - est . .

*rall.* *accel.* *cres.*

*Ped.*

*f* *a tempo*  
Fell, and could not rise from weak - ness, Per - ish'd  
*f* *a tempo*  
Fell, and could not rise from weak - ness, Per - ish'd  
*f* *a tempo*  
Fell, and could not rise from weak - ness, Per - ish'd  
*f* *a tempo*  
Fell, and could not rise from weak - ness, Per - ish'd

*f* *a tempo*



there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

7

*p* *sf* *cres.* *sf*

*f* *cres.*

*accel.*

8 *Tempo lmo.*

Oh, the fa-mine and the fe-ver! Oh, the

Oh, the fa-mine and the fe-ver! Oh, the

Oh, the wast-ing of the fa-mine!

Oh, the wast-ing of the fa-mine!

8 *Tempo lmo.*

*f*

*Ped.* *Ped.*

blast - ing of the fe - ver! Oh, the  
 blast - ing of the fe - ver! Oh, the  
 Oh, the wail - ing of the chil - dren! Oh, the  
 Oh, the wail - ing of the chil - dren! Oh, the

an - guish of the wo - men, the an - guish of the wo - men!  
 an - guish of the wo - men, the an - guish of the wo - men!  
 an - guish of the wo - men, the an - guish of the wo - men!  
 an - guish of the wo - men, the an - guish of the wo - men!

9  
 All the earth was sick and

9

fa - mish'd, Hun - gry was the air around them, Hun - gry was the sky above them, And the Hun - gry the air and sky . . . a - bove them, And the

And the hun - gry stars . . . in heav'n Like the hun - gry stars in heav'n Like the Hun - gry stars in heav'n Like the hun - gry stars in heav'n Like the

eyes of wolves . . . glar'd at them! eyes of wolves . . . glar'd at them! eyes of wolves . . . glar'd at them! eyes of wolves . . . glar'd at them!

10

*a tempo.* *sf* *mor* *sf* en do.

*Ped.*

*rall.* *pp*

*Ped.*

11

*Allegro.* *pp misterioso.* *mf*

*Ped.*

*p*

In - to Hi - a - wa - tha's wig - wam,

*p*

In - to Hi - a - wa - tha's wig - wam Came two si - lent guests and gloom - y,

*p*

In - to Hi - a - wa - tha's wig - wam Came two si - lent guests and gloom - y,

*p* *sf*

Came two guests, both gloom - y,

*Ped.* *p*

Wait-ed not . . . to be in - vit - ed,  
 Wait - ed not to be in - vit - ed, Did not par - ley at the door - way,  
 Wait-ed not . . . to be in - vit - ed, Did not par - ley at the door - way,  
 Did not par - ley at the door - way

*Ped.*

12  
 Sat there without . . . word of wel - come In the seat of Laughing Wa - ter;  
 Sat there . . . without word of wel - come In the seat of Laughing Wa - ter;  
 Sat there without . . . word of wel - come In the seat of Laughing Wa - ter;  
 In the seat of Laughing Wa - ter;

12

Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.  
 Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.  
 Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.  
 Look'd with haggard eyes and hol - low At the face . . . of Laughing Wa - ter.

*p* *p* *sf* *dim.* *p*

*Ped.*

13

*Più mosso.*

BARITONE SOLO.

And the foremost said, "Be -

*cres. accel.**sf mp*

- hold me! I am Fam-ine, Buck - a - daw - in!"

*Ped.**cres.*

14

SOPRANO SOLO.

And the others said, "Be - hold me! I am Fe - ver, Ah - ko - se - win!"

*fp**cres.**Ped.**Ped.**\* Ped.**\***con furia.**sf*

15 *sf* *pesante. sf*

*Ped. sf* *Ped. sf*

*Tempo 1mo.* *sf* *mp*

*dim.*

16 *mp*

Shudder'd as they look'd up - on her, . .

*mp*

And the love - ly Min-ne - ha - ha . . Shudder'd as they look'd up - on her,

*mp*

And the lovely Min-ne - ha - ha Shudder'd as they look'd up - on her,

16 *p* *mp*

Shud-der'd at the words . . they ut - ter'd, Lay down on her bed . . in si - lence, *dim.*

Shud-der'd at the words they ut - ter'd, Lay down . . in si - lence, *dim.*

Shud-der'd at the words they ut - ter'd, Lay down on her bed . . in si - lence, *dim.*

Shud-der'd at the words . . they ut - ter'd, Lay down . . in si - lence, *mp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *17 pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *17 pp*

*mp dim.*

*pp*

burn - ing At the looks they cast up - on her, At the fearful words they ut-ter'd.

burn - ing, At the fearful words they ut-ter'd.

burn - ing At the looks they cast up - on her, At the fearful words they ut-ter'd.

burn - ing, At the fearful words they ut-ter'd.

*p*



*Ped.* *Ped.* *pp* *mf*

*18* *cres.* *accel.* *mf* *poco* *a* *poco* *Ped.*

*Allegro.* *Sve* *cres.* *accel.* *ff* *Ped.*

*Sve* *v* *Ped.*

*19* Forth in - to the emp - ty for - est  
Forth in - to the emp - ty for - est  
Forth in - to the emp - ty for - est  
Forth in - to the emp - ty for - est

*19* *v* *Ped.*

Rush'd the mad-den'd Hi - a - wa - tha;  
 Rush'd the mad-den'd Hi - a - wa - tha;  
 Rush'd the mad-den'd Hi - a - wa - tha;  
 Rush'd the mad-den'd Hi - a - wa - tha; In his  
 In his face . . . a sto - ny  
 In his face a sto - ny  
 heart . . . was dead - ly sor - row,  
 heart was dead - ly sor - row,  
 firm - ness; On his brow the sweat of an - guish Start - ed, but it  
 firm - ness; On his brow the sweat of an - guish Start - ed, but it  
 On his brow the sweat of an - guish Start - ed, but it  
 On his brow the sweat Start - ed, but it

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*cres.*  
*cres.*  
*cres.*  
*cres.*  
*Ped.*  
*f*  
*f*  
*f*

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

*p* *cres.* *f*

hunt - ing, With his might - y bow . . . of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

vast and va-cant for-est      On his snow-shoes strode he for-ward, strode he

vast and va-cant for-est      On his snow-shoes strode he

vast and va-cant for-est      On his snow-shoes strode he for-ward, strode he

vast and va-cant for-est      On his snow-shoes strode he

*Ped.*

21

for-ward. . . . .

for-ward. . . . .

for-ward. . . . .

for-ward. . . . .

for-ward. . . . .

*dim.*

*dim.*      *poco a poco rit.*

22 *a tempo.*  
BARITONE SOLO.

"Git - che Ma-ni-to . . . the Might-y, Git - che Ma-ni-to, . . . the Might-y!"

*a tempo.*

*fp* *f* *cres.*

CHORUS.

Cried . . he with his face up-lift - ed In that bit-ter hour of an-guish,

Cried he with his face up-lift - ed In that bit-ter hour of an-guish,

Cried . . he with his face up-lift - ed In that bit-ter hour of an-guish,

Cried . . he with his face up-lift - ed In that bit-ter hour of an-guish,

*dim.* *poco rit.* *dim.* *poco rit.* *dim.* *poco rit.* *dim.* *poco rit.*

*ff* *dim.* *poco rit.*

*Ped.* *Ped.*

23 BARITONE SOLO.

"Give your chil-dren food, O fa-ther! Give us food, . . . or we must per-ish!"

*f* *mf* *f*

*a tempo. trem.*

*Ped.*

Give me food for Min - ne - ha - ha, For my dy-ing Min-ne - ha - ha!

*dim. e rall.* *ad lib.* *a tempo.*

*dim. e rall.* *p* *accol.*

24 *a tempo.*

Give your chil-dren food, O fa - ther!

Give us food, . .

*f* *dim.* *a tempo. p**f**rall.* *dim.*

. . or we must per - ish!

Give me food . . for Min-ne - ha - ha,

For my dy -

*rall.* *dim.**a tempo.*

25

ing Min-ne - ha - ha!"

*a tempo.**cres.**mf*

CHORUS.

Thro' the

Thro' the

Thro' the far re-sound-ing for - est,

Thro' the far re-sound-ing for - est,

*sostenuto.*

for-est vast and va-cant, Rang that  
 for-est vast and va-cant, Rang that  
 Rang that cry . . . of de-so - la - tion,  
 Rang that cry . . . of de-so - la - tion,  
*cres.*  
*Ped.*

26 *dim. poco a poco.*  
 cry . . . of de-so - la - tion, But there came no o - ther an - swer Than the  
 cry . . . of de-so - la - tion, But there came no o - ther an - swer Than the *dim. poco a poco.*  
 But there came no o - ther an - swer Than the *dim. poco a poco.*  
 But there came no o - ther an - swer Than the *dim. poco a poco.*  
 But there came no o - ther an - swer Than the  
 26 *mf dim. poco a poco.*  
*Ped.*

*p*  
 e - cho of his cry - ing, Than the e - cho of the wood-lands, "Min-ne -  
 e - cho of his cry - ing, Than the e - cho of the wood-lands, "Min-ne -  
 e - cho of his cry - ing, Than the e - cho of the wood-lands, "Min-ne -  
 e - cho of his cry - ing, Than the e - cho of the wood-lands, "Min-ne -  
*p*

27

ha - ha! Min-ne - ha - ha!"

ha - ha! Min-ne - ha - ha!"

ha - ha! Min-ne - ha - ha!"

ha - ha! Min-ne - ha - ha!"

27

Musical score for "The Boatman's Chorus" from "The Mikado". The score is in 2/4 time, key of B-flat major (two flats). It features five staves. The first three staves are vocal parts (Soprano, Alto, Tenor) with lyrics "All day long rov'd Hi - a - wa - tha,". The fourth staff is a piano accompaniment with a "morendo." marking. The fifth staff is a piano accompaniment with a "mp" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

28

*mp* Rov'd he in that me-lan-cho-ly for-est, . .

*mp* Rov'd he in that me-lan-cho-ly for-est, . .

*mf* Thro' the

*mf* Thro' the

Thro' the

8290.



$\text{♩} = \text{♩}$

*p*

In the plea - sant days of  
 sha - dow of whose thickets, . . In the plea - sant days of Sum-mer, . . Of that  
 sha - dow of whose thickets, . . In the plea - sant days of Sum-mer, . . Of that

*mf*

*Ped.*

Sum - mer, He had brought his  
 ne'er for- got - ten Sum-mer, . . He had brought his young wife home - ward, From the  
 ne'er for- got - ten Sum-mer, . . He had brought his young wife home - ward, From the

29

When the  
 wife home - ward, . . When the  
 land of the Da - co-tahs;  
 land of the Da - co-tahs;

29

birds sang in the thick-ets, . . And the stream-lets laugh'd and glis-ten'd, . . And the  
 birds sang in the thick-ets, . . And the stream-lets laugh'd and glis-ten'd, . . And the  
*mf* When the birds . . sang in the thick-ets, . .

air was full of fra-grance, And the  
 air was full of fra-grance,

30 fol-low  
 love-ly Laugh-ing Wa-ter Said, with voice that did not trem-ble, "I will fol-low  
 "I will fol-low

30

*cres.*  
 you, my hus - - band!"  
*cres.*  
 you, my hus - - band!"

*f*

31

*p* *rall.* *pp* *dolce.*

*Andante.*  $\text{♩} = \text{♩}$   
*a tempo.* *sf*

32

*p* With those  
*p* In the wig - wam with No - ko - mis, With those  
*p* In the wig - wam with No - ko - mis, With those

32

*sf*

gloom - y guests that watch'd her, With the Famine and the Fe - ver, She was ly - ing, the Be -

gloom - y guests that watch'd her, With the Famine and the Fe - ver, She was ly - ing, the Be -

gloom - y guests, With the Famine and the Fe - ver, She was ly - ing, the Be -

With the Famine and the Fe - ver, She was ly - ing, the Be -

33 *p*

- lov - ed, She, the dy - ing Min - ne - ha - ha, . . With the Fa - mine

- lov - ed, She, the dy - ing Min - ne - ha - ha, . . With the Fa - mine

- lov - ed, She, the dy - ing Min - ne - ha - ha, . . With the Fa - mine

- lov - ed, She, the dy - ing Min - ne - ha - ha, . . With the Fa - mine

33 *p*

*rit.*

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

*rit.*

*rit.*

*Ped.* 3 \*

*a tempo.* **34** *Animato.*

ha - ha

*a tempo.*

ha - ha

*p a tempo.*

ha - ha

*p a tempo.*

ha - ha

**34** *Animato.*  $\text{♩} = \text{♩ of preceding movement.}$

*p a tempo.* *cres.* *pp*

*ff*

*ff*

**35** *cres.* *sf* *Ped.*

**SOPRANO SOLO.**  
*Agitato.*

"Hark!" she said, "I hear a rush-ing, Hear a roar-ing and a rush-ing."

*Agitato.*  $\text{♩} = \text{♩}$

*sf* *sf* *sf*

\* The pause  $\text{—}$  here and elsewhere in the Soprano Solo Part, to be quite short.

Hear the falls of Min-ne-ha-ha Call-ing to me . . . from a

36 SOPRANOS AND ALTOS.  
*mp tranquillo.*

dis - tance!" "No, my child!" said old No-ko-mis, "Tis the night-wind

in the pine-trees, 'tis the night-wind in the pine-trees!"

SOPRANO SOLO.  
*f più agitato.*

"Look;" she said, "I see my fa-ther Stand-ing lone-ly at his door-way, Beckon-ing to me

from his wig-wam, In the land . . . of the Da-co-tahs!"

*mf tranquillo.*

"No, my child!" said old No - ko - mis, "'Tis the smoke that waves and beck-ons,

*sf*

'tis the smoke that waves and beck-ons!"

*pp* *cres.*

SOPRANO SOLO.  
*f sempre più agitato.*

"Ah!" she said, "the eyes of Pau-guk Glare up-on me in the darkness; I can feel his

*f* *sf* *cres.*

i - cy fin-gers Clasp-ing mine . . . a-mid the dark - ness!

*2 accel. 2 con terrore.* *f* *Ped.*

38

Hi - a - wa - tha! . . .

*sf* *pp molto cres. f* *Ped.*

(Hi - a - wa - tha! . . .

*pp molto cres.* *f*

*Ped.*

*cres. ed accel.*

*Ped.*

*rit.* 39 *f a tempo.*

And the de-so-late Hi - a - wa - tha,

*rit.* *f a tempo.*

And the de-so-late Hi - a - wa - tha,

And the de-so-late Hi - a - wa - tha,

39 *rit.* *f a tempo.*

And the de-so-late Hi - a - wa - tha,

Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden

Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden

Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden

Far . . . a - way, . . . Miles a-way a - mong the mountains, Heard that sudden



*sf* cry . . . of an - guish, . . . Heard the voice of Min-ne-ha-ha

*sf* cry . . . of an - guish, . . . Heard Min-ne-ha-ha

*sf* cry . . . of an - guish, . . . Heard Min-ne-ha-ha

*sf* cry . . . of an - guish, . . . Heard Min-ne-ha-ha

40

*cres.* Call - ing to him in the dark - ness, . . . Heard the voice of

*cres.* Call - ing to him in the dark - ness, . . . Heard Min-ne-

*cres.* Call - ing to him in the dark - ness, . . . Heard Min-ne-

*cres.* Call - ing to him in the dark - ness, . . . Heard Min-ne-

*mf*

Min-ne-ha-ha Call - ing to him in the dark - ness, . . .

- ha - ha Call - ing in the dark - ness, . . .

- ha - ha Call - ing in the dark - ness, . . .

- ha - ha Call - ing in the dark - ness, . . .

41

*f* "Hi - a - wa - tha !

*f* "Hi - a - wa - tha !

*f* "Hi - a - wa - tha !

*f* "Hi - a - wa - tha !

*f* "Hi - a - wa - tha !

*sf* *f* *cres. molto.* *sf* *ff* *sf*

*Ped.* *Ped.*

*ff* "Hi - a - wa - tha !"

*ff* "Hi - a - wa - tha !"

*ff* "Hi - a - wa - tha !"

*ff* "Hi - a - wa - tha !"

*mp* *sf* *ff* *sf*

*Ped.* *sf*

*sempre ff*

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42 *Andante con moto.*  
CONTRALTOS.

TENORS.

*Andante con moto.**mp* O-ver snow fields waste and

42

*mp*

Un-der snow - en-cumber'd branch-es,

path-less, Un-der snow - en-cumber'd branch-es, Home - ward hurried Hi-a-

*rall.*

Emp-ty-hand-ed, hea-vy-heart-ed, Heard No-ko-mis moan-ing,

-wa-tha,

Emp-ty-hand-ed, hea-vy-heart-ed,

Heard No-ko-mis

*rall.*

wail-ing,

moan-ing, wail-ing,

*dim.**rit.**poco a poco.**sf* *mp*

Ped.

Ped.

Ped.

Ped.

*mf*  
"Wa - ho-no-min! Wa - ho-no-min! Would . . . that I had perish'd for you,  
*Andante.*

*mf*  
*Ped.*

*molto rall.*  
Would that I were dead as you are! would I were dead as you are!

*pp* *f* *mf molto rall.*

*a tempo.* *dim.* 44  
Wa - ho - no - min! Wa - ho - no - min!" . . .

CHORUS.  
*pp*  
"Wa - ho - no - min!"  
*pp*  
"Wa - ho - no - min!"  
*pp*  
"Wa - ho - no - min!"  
*pp*  
"Wa - ho - no - min!"

*p a tempo.* 44  
*p*  
*Ped.* *Ped.*

BARITONE SOLO.  
*mp*  
"Wa - ho-no-min! Wa - ho-no-min! Would . . . that I had perish'd for you,

*mp*  
*Ped.*

Would that I were dead as you are! would I were dead as you are!

*molto rall.*

*molto rall.*

*a tempo.*

45

Wa - ho - no - min! Wa - ho - no - min!"

CHORUS.

*pp* "Wa - ho - no - min!"

*pp* "Wa - ho - no - min!"

*pp* "Wa - ho - no - min! Wa - ho - no - min!"

*pp* "Wa - ho - no - min! Wa - ho - no - min!"

*a tempo.*

*dim.*

*poco rit.*

*Ped.*

45

*pp* Wa - ho - no - min! Wa - ho - no - min! Would . . that I had perish'd for you, Would that I were

*pp* Wa - ho - no - min! Wa - ho - no - min! Would that I had perish'd for you, Would that I were

*pp* Wa - ho - no - min! Wa - ho - no - min! Would that I had perish'd for you, Would that I were

*pp* Wa - ho - no - min! Wa - ho - no - min! Would that I had perish'd for you, Would that I were

*a tempo.*

dead as you are, would I were dead as you are! Wa - ho - no - min! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

*pp*

*pp*

*Attacca.*

46 *Allegro agitato.* TENORS. *mf*

And he rush'd in-to the wig - wam,

BASSES. *mf*

And he rush'd in-to the wig - wam,

46 *Allegro agitato.* *pp* *sf*

Saw the old No - ko - mis . . . slow - ly Rock - ing

Saw the old No - ko - mis . . . slow - ly Rock - ing

*sf*

*dim. poco a poco.*

to and fro and moan - - ing,

*dim. poco a poco.*

*dim. poco a poco.*

Ped.

SOPRANOS AND ALTOS.

Saw his love - ly Min - ne - ha - ha Ly - ing dead and cold be -

*rall.*

*mp*

*p*

*rall.*

*a tempo.* *molto accel.* 48 *rall.*

fore him;

*a tempo.* *molto accel. cres.* *rall.*

Ped.

*Molto moderato.*

And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

*Molto moderato.*

*f*

8299.

for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry  
 for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry  
 for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry  
 for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry

*f* *Ped.*

stars, the stars in hea - ven Shook and trem - bled  
 stars, the stars in hea - ven Shook . . and trem - bled  
 stars, the stars in hea - ven Shook and trem - bled  
 stars, the stars in hea - ven Shook . . and trem - bled

49 *f* *rall.* *dim.*  
*f* *rall.* *dim.*  
*f* *rall.* *dim.*  
*f* *rall.* *dim.*

*Ped.*

with his an - guish.  
 with his an - guish.  
 with his an - guish.  
 with his an - guish.

*p* *sf* *accel.* *dim.* in - u - en - do.

8299.



Then he sat down,

*Andante con moto.*

*pp*

*Ped.* *Ped.*

still and speechless, On the bed of Min-ne - ha - ha, At the feet of Laughing

*Ped.* *Ped.*

51 *cres.* *rall.*

Wa - ter, At those will - ing feet, that nev - er More would lightly

*cres.* *rall.*

*Ped.* *Ped.*

*dim. morendo.* *p* *poco accel.*

run to meet him, Nev-er more would light - ly fol - low. . .

*dim. morendo.* *p* *poco accel.*

*a tempo.* 52 *mp*

With both hands . . his

*mp* *a tempo.* *dim.* *mp*

*Ped.* *Ped.* *Ped.*

face he cov - er'd, Seven long days and nights he sat there,

As if in a swoon he sat there, .. Speech - less,

*cres. rit.* **53** *mp a tempo.*

*cres. rit. f dim. mp a tempo.*

mo - tion - less, un - con - scious Of the day - light .. or the

dark - ness, .. Speech - less, mo - tionless, un - con - scious Of the

**54** *rall.* *dim.*

day - light or the dark - ness.

*sempre p rall.* *p* *f*

*Ped.* *Ped.*

*sf* *cres.* *accel.* *cres.*

*Moderato, quasi una marcia funebre.*

*fp* *dim.* *dim.*

*Ped.*

55 *pp*

Then they bu - ried Min - ne - ha - ha; In the

Then they bu - ried Min - ne - ha - ha; In the

Then they bu - ried Min - ne - ha - ha; In the

Then they bu - ried Min - ne - ha - ha; In the

55 *pp*

*Ped.* *Ped.*

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

*Ped.* *Ped.* *Ped.* *Ped.*

deep and .. dark - some, Un - der - neath the moan - ing

deep and .. dark - some, Un - der - neath the moan - ing

deep and .. dark - some, Un - der - neath the moan - ing

deep and .. dark - some, Un - der - neath the moan - ing

*mp* *dim.*

*mp* *dim.*

*mp* *dim.*

*mp* *dim.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

hem - locks ; Cloth'd . . . her in her

hem - locks ; Cloth'd . . . her in her

hem - locks ; Cloth'd . . . her in her

hem - locks ; Cloth'd . . . her in her

hem - locks ; Cloth'd . . . her in her

*pp* *mf*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*56*

*pp* *mf* *mf*

*Ped.*

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

*dim.* *p* *mf*

*Ped.* *Ped.* *Ped.*

er - mine, Cov - er'd her with snow - like er - mine;  
 er - mine, Cov - er'd her with snow - like er - mine;  
 er - mine, Cov - er'd her with snow - like er - mine;  
 er - mine, Cov - er'd her with snow - like er - mine;

*Ped.* *Ped.* *Ped.* *Ped.*

57 *mp* Thus they bu - ried  
*mp* Thus they bu - ried  
*mp* Thus they bu - ried  
*mp* Thus they bu - ried

57 *mf* *dim.* *pp* *mp*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mp* *dim.*  
 Min - ne - ha - ha, thus they bu - ried Min - ne -  
*mp* *dim.*  
 Min - ne - ha - ha, thus they bu - ried Min - ne -  
*mp* *dim.*  
 Min - ne - ha - ha, thus they bu - ried Min - ne -  
*mp* *dim.*  
 Min - ne - ha - ha, thus they bu - ried Min - ne -

*Ped.* *Ped.*

ha - ha. And at night a fire was

ha - ha. And at night a fire was

ha - ha. And at night a fire was

ha - ha. And at night a fire was

pp mf dim. pp mf cres.

light - ed, . . . On her grave four times was kin - dled,

light - ed, . . . On her grave four times was kin - dled,

light - ed, . . . On her grave four times was kin - dled,

light - ed, . . . On her grave four times was kin - dled,

light - ed, . . . On her grave four times was kin - dled,

For her soul . . . up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

of the Bless - ed . . .

of the Bless - ed . . .

of the Bless - ed . . . From his door - way . . . Hi - a -

of the Bless - ed . . .

59

Saw it burn - ing . . . in the for - est,

- wa - tha, Saw it burn - ing in the for - est,

cres.

cres.

cres.

f

f

60

cres.

Light - ing up the gloom - y hem - locks, light - ing

Light - ing up the gloom - y hem - locks, light - ing

Light - ing up the hem - locks, light - ing

cres.

cres.

60

cres.

up the gloom - y hem - locks ; From his sleep - less bed up -  
 up the gloom - y hem - locks ; From his sleep - less bed up -  
 up the gloom - y hem - locks ; From his sleep - less bed up -  
 Light - ing up the gloom - y hem - locks ; up -

- ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .  
 - ris - ing, . . . From the bed of Min - ne - ha - ha, . . .  
 - ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .  
 - ris - ing, . . . From the bed of Min - ne - ha - ha, . . .

61 *mp dim.* . . . *poco* . . . *a* . . . *poco.* . . . *rall.* . . . *p* . . .  
 Stood *dim.* and watch'd it . . . at the door - way, *rall.* That it  
*mp* Stood *dim.* and watch'd it . . . at the door - way, *p* That it  
*mp* Stood *dim.* and watch'd it . . . at the door - way, *p* That it  
*mp* Stood *dim.* and watch'd it . . . at the door - way, *p* That it

61 *mp* . . . *mf* . . . *p rall.* . . .  
 Stood and watch'd it . . . at the door - way, That it



*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

*poco a poco.* *pp* *rall.* *poco*

*a poco.*

in the dark - ness.

*a poco.*

in the dark - ness.

*a poco.*

in the dark - ness.

*a poco.*

in the dark - ness.

*a poco.*

in the dark - ness.

*a poco.* *pp* *mor*

*a poco.* *pp* *mor*

62 *Larghetto lamento come al 1ma.*

*en do.* *ppp*

*en do.* *ppp*

*f* *dim.*

*f* *dim.*

## BARITONE SOLO. 63

*pp*

"Fare - well!" said he, "Min-ne - ha - ha! Fare -

*pp*

*Ped.*

*cres.*

well, O my Laughing Wa - ter! . . . All my heart is buried with you, All my thoughts go

*cres.*

*mp*

onward with you! Come not back a - gain to la - bour,

*mp*

*f*

*Ped.*

64

Come not back a - gain to suf - fer, Where the Fa - mine and the

*mp*

*Ped.*

*rall.*

65 *Poco più moto.*

Fe - ver, Wear the heart and waste the bo - dy. . . Soon . . .

*rall.*

*cres. molto.*

*dim.*

*Poco più moto.*

*cres.* *f*

my task . . . will be com-plet-ed, . . . Soon your

*cres.* *f*

*con dignita, ma un poco agitato.* 66 *cres.* *f*

foot-steps I shall fol-low To the Is-lands of the Bless-ed, To the

*dim.* *p* *cres.* *f*

*Agitato.*

*rall.* *p* *3* *accel.*

king-dom of Po-ne-mah! To the land . . . of the Here-af-ter!

*p* *rall.* *mf* *Ped.*

*f* *3*

of the Here-af-ter!"

CHORUS. 67 *rall.* *a tempo.*

"Fare-well! Min-ne

*a tempo.*

"Fare-well! Min-ne

*a tempo.*

"Fare-well! Min-ne

*a tempo.*

Fare-well! . . .

67 *accel.* *cres.* *f* *rall.* *a tempo.*

*Ped.*

ha-ha! Fare - well, O my Laughing Wa - ter! All my heart is buried with you,  
 ha-ha! Fare - well, O my Laughing Wa - ter! . . My heart is buried with you,  
 ha-ha! Fare - well, O my Laughing Wa - ter! . . My heart is buried with you,  
 . . . Fare - well! O my Laughing Wa - ter! All my heart is buried with you,

68

*mp*

All my thoughts go on - ward with you! Come not back a - gain to  
 All my thoughts go on - ward with you! Come not . . . to  
 All my thoughts go on - ward with you! Come not back a - gain to  
 All my thoughts go on-ward with you! Come not back a - gain to

68

*mp*

All my thoughts go on-ward with you! Come not back a - gain to

la - bour, Come not back a - gain to suf - fer,

la - bour, Come not . . . to suf - fer, Where the

la - bour, Come not back . . a - gain to suf - fer, Where the

la - bour, Come not back . . a - gain to suf - fer,

*p* *mf* *p*

*Ped.* *Ped.* *Ped.* *Ped.*

Wear the heart and waste the bo - dy. . .

Fa - mine and the Fe - ver Wear the heart . . and waste the bo - dy. . .

Fa - mine and the Fe - ver Wear the heart and waste the bo - dy. . .

Wear the heart and waste the bo - dy. . .

*p* *rit.* *p* *rit.* *p* *rit.* *p*

*Ped.* *Ped.* *Ped.*

69

*mp*

Soon my task will be com - plet - ed, . . . Soon your

*mp*

Soon my task will be com - plet - ed, . . . Soon your

*mp*

Soon my task will be com - plet - ed, . . . Soon your

*mp*

Soon my task will be . . com - plet - ed, . . . Soon your

69

*mp*

foot-steps I shall fol - low . . . To the Is - lands . . . of the

*mp*

foot-steps I shall fol - low To the Is - lands of the

*mp*

foot-steps I shall fol - low To the Is - lands of the

*mp*

foot-steps I . . shall fol - low To the Is - lands of the

*mp*



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<b>HAYDN.</b>				
FIRST MASS, IN B FLAT (Latin) ...	1/6	1/6	2/6	—
Ditto (Latin and English) ...	1/0	1/6	2/6	—
INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/6	—	—	—
SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6	—
SIXTEENTH MASS (Latin) ...	1/6	2/0	3/0	—
TE DEUM (English and Latin) ...	1/0	—	—	—
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THE FAIRIES' ISLE (Female voices) ...	3/6	—	—	—
THE SEA FAIRIES (Sol-fa, 0/6) ...	1/6	—	—	—
<b>H. HEALE.</b>				
JUBILEE ODE ...	1/6	—	—	—
<b>C. SWINNERTON HEAP.</b>				
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ERIC THE DANE ...	3/0	—	—	—
O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—	—
<b>GEORG HENSCHEL.</b>				
OUT OF DARKNESS (130th Psalm) ...	2/6	—	—	—
STABAT MATER ...	2/6	—	—	—
TE DEUM LAUDAMUS, IN C ...	1/6	—	—	—
<b>HENRY HILES.</b>				
THE CRUSADERS ...	2/6	—	—	—
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<b>FERDINAND HILLER.</b>				
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<b>T. S. HOLLAND.</b>				
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SECOND MASS, IN E FLAT ...	1/0	1/6	2/6	—
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LA BELLE DAME SANS MERCI ...	1/6	—	—	—
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G. A. MACFARREN.				WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—
MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6	R. D. METCALFE AND A. KENNEDY.			
OUTWARD BOUND ... ..	1/0	—	2/6	PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ... 2/0	—	—	—
SONGS IN A CORNFIELD (Female voices) ...	1/6	—	—	MEYERBEER.			
(Ditto, Sol-FA, 0/9) ... ..	—	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
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THE LADY OF THE LAKE ... ..	2/0	—	5/0	A. MOFFAT.			
(Ditto, Choruses only, Sol-FA, 1/6) ... ..	—	—	—	A CHRISTMAS DREAM (A Cantata for Children) ... 1/6	—	—	—
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Ditto, Act II., separately ... ..	2/6	—	—	J. A. MOONIE.			
JASON ... ..	2/6	3/0	4/0	A WOODLAND DREAM (Sol-FA, 0/9) ... ..	2/0	—	—
JUBILEE ODE ... ..	1/6	—	—	KILLIECRANKIE (Sol-FA, 0/6) ... ..	1/6	—	—
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THE DREAM OF JUBAL ... ..	2/6	3/0	4/0	English) ... ..	1/6	—	—
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THE NEW COVENANT ... ..	1/6	—	—	GLORY, HONOUR, PRAISE ... Thrd Motet	0/3	—	—
THE ROSE OF SHARON ... ..	6/0	6/0	7/6	HAVE MERCY, O LORD ... Second Motet	0/3	—	—
(Ditto, Sol-FA, 2/0) ... ..	—	—	—	KING THAMOS ... ..	1/0	1/6	—
THE PROCESSION OF THE ARK (Choral Scene) 1/6	—	—	—	LITANIA DE VENERABILI ALTARIS (Eb) ... 1/6	2/0	3/6	—
(Ditto, Sol-FA, 0/9) ... ..	—	—	—	LITANIA DE VENERABILI SACRAMENTO (Eb) ... 1/6	2/0	3/6	—
THE STORY OF SAYID ... ..	2/0	3/6	5/0	O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	REQUIEM MASS ... ..	1/0	1/6	2/6
C. MACPHERSON.				Ditto (Latin and English) (Sol-FA, 1/0) ... 1/0	1/6	2/6	—
BY THE WATERS OF BABYLON (137th Psalm) ... 2/0	—	—	—	SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
L. MANCINELLI.				SPLENDENTE TE, DEUS (Sol-FA, 0/9) First Motet	0/3	—	—
ERO E LEANDRO ... ..	5/0	—	—	TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
F. W. MARKULL.				Ditto (Latin and English) (Sol-FA, 0/9) 1/0	1/6	2/6	—
ROLAND'S HORN (Male voices) ... ..	2/6	—	—	E. MUNDELLA.			
				VICTORY OF SONG (Female voices) ... ..	1/0	—	—
				DR. JOHN NAYLOR.			
				JEREMIAH ... ..	2/0	—	—
				JOSEF NEŠVERA.			
				DE PROFUNDIS ... ..	2/6	—	—
				E. A. NUNN.			
				MASS, IN C ... ..	2/0	—	—

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<b>REV. SIR FREDK. OUSELEY.</b>			
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—
<b>R. P. PAINE.</b>			
THE LORD REIGNETH (3rd Psalm) ...	1/0	—	—
<b>PALESTRINA.</b>			
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—
MISSA BREVIS ...	2/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—
MISSA PAPÆ MARCELLI ...	2/0	—	—
<b>H. W. PARKER.</b>			
A WANDERER'S PSALM ...	2/6	—	—
HORA NOVISSIMA ...	2/6	4/0	—
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—
THE KOBOLDS ...	1/0	—	—
<b>C. H. H. PARRY.</b>			
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—
ETON ...	2/0	—	—
INVOCATION TO MUSIC ...	2/6	—	—
JOB (CHORUSES, Sol-FA, 1/0) ...	2/6	—	—
JUDITH (CHORUSES, Sol-FA, 2/0) ...	6/0	6/0	7/6
KING SAUL (CHORUSES, Sol-FA, 1/0) ...	6/0	6/0	7/6
L'ALLEGRO (Sol-FA, 1/0) ...	2/6	—	—
MAGNIFICAT ...	1/6	—	—
ODE TO MUSIC ...	1/6	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—
PROMETHEUS UNBOUND ...	2/0	—	—
TE DEUM LAUDAMUS ...	2/6	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—
<b>DR. JOSEPH PARRY.</b>			
CERIDWEN (Sol-FA, 1/0) ...	2/6	—	—
NEBUCHADNEZZAR ...	2/0	4/0	5/0
Ditto (Sol-FA) ...	1/6	2/0	2/6
<b>B. PARSONS.</b>			
THE CRUSADER ...	3/6	—	—
<b>T. M. PATTISON.</b>			
MAY DAY ...	1/0	—	—
LONDON CRIES ...	2/0	—	—
THE ANCIENT MARINER ...	2/6	—	—
THE LAY OF THE LAST MINSTREL ...	2/6	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	2/0	—	—
<b>A. L. PEACE.</b>			
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—
<b>PERGOLESI.</b>			
STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—
<b>CIRO PINSUTI.</b>			
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
<b>PERCY PITT.</b>			
HOHENLINDEN (Men's voices) ...	1/6	—	—
<b>V. W. POPHAM.</b>			
EARLY SPRING ...	1/0	—	—
<b>A. H. D. PRENDERGAST.</b>			
THE SECOND ADVENT ...	1/6	—	—
<b>E. PROUT.</b>			
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
FREEDOM ...	1/0	—	—
HEReward ...	4/0	—	—
QUEEN ALMÉE (Female voices) ...	2/6	—	—
THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
<b>PURCELL.</b>			
DIDO AND ÆNEAS ...	2/6	—	—
ODE ON ST. CECILIA'S DAY ...	2/0	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—
KING ARTHUR ...	2/0	—	—
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—
<b>LADY RAMSAY.</b>			
THE BLESSED DAMOZEL ...	2/6	—	—
<b>F. J. READ.</b>			
THE SONG OF HANNAH ...	1/0	—	—
<b>J. F. H. READ.</b>			
BARTIMEUS ...	1/6	—	—
CARACTACUS ...	2/6	—	—
HAROLD ...	4/0	6/0	—
IN THE FOREST (Male voices) ...	1/0	—	—
PSYCHE ...	5/0	7/0	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—
THE HESPERUS (Sol-FA, 0/6) ...	1/6	—	—
<b>DOUGLAS REDMAN.</b>			
COR UNUM VIA UNA ...	1/6	—	—
<b>C. T. REYNOLDS.</b>			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
<b>ARTHUR RICHARDS.</b>			
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
THE WAXWORK CARNIVAL (Sol-FA, 0/8) ...	2/0	—	—
<b>J. V. ROBERTS.</b>			
JONAH ...	2/0	—	—
<b>W. S. ROCKSTRO.</b>			
THE GOOD SHEPHERD ...	2/6	—	—
<b>J. L. ROECKEL.</b>			
LITTLE SNOW-WHITE (Sol-FA, 0/6) ...	2/0	—	—
THE HOURS (Female voices) (Sol-FA, 0/6) ...	2/0	—	—
THE SILVER PENNY (Sol-FA, 0/6) ...	2/0	—	—
<b>EDMUND ROGERS.</b>			
THE FOREST FLOWER (Female voices) ...	2/6	—	—
<b>ROLAND ROGERS.</b>			
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THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/6) ...	1/6	1/6	2/6
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(Ditto, Sol-FA, 0/4) ...	—	—	—
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MOSES IN EGYPT ...	6/0	6/6	7/6
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<b>CHARLES B. RUTENBER.</b>			
DIVINE LOVE ...	2/6	—	—
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<b>C. SAINTON-DOLBY.</b>			
FLORIMEL (Female voices) ...	2/6	—	—
<b>CAMILLE SAINT-SAËNS.</b>			
THE HEAVENS DECLARE—CELESTINARRANT (19th Psalm) ...	1/6	—	—
<b>W. H. SANGSTER.</b>			
ELYSIUM ...	1/0	—	—
<b>FRANK J. SAWYER.</b>			
THE SOUL'S FORGIVENESS ...	1/6	—	—
THE STAR IN THE EAST ...	2/6	—	—
<b>C. SCHAFER.</b>			
OUR BEAUTIFUL WORLD ...	2/6	—	—
<b>H. W. SCHARTAU.</b>			
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—
<b>SCHUBERT.</b>			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6
Ditto, IN B FLAT ...	2/0	—	3/6
Ditto, IN C ...	2/0	—	3/6
Ditto, IN E FLAT ...	2/6	2/6	4/0
Ditto, IN F ...	2/0	—	3/6
Ditto, IN G ...	2/0	—	3/6
MASS, IN A FLAT ...	1/0	1/6	2/6
Do., IN B FLAT ...	1/0	1/6	2/6
Do., IN C ...	1/0	1/6	2/6
Do., IN E FLAT ...	2/0	2/6	4/0
Do., IN F (Sol-FA, 0/6) ...	1/0	1/6	2/6
Do., IN G ...	1/0	1/6	2/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—
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MANFRED ...	1/0	—	—
MIGNON'S REQUIEM ...	1/0	—	—
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CONNLA	2/6	—	—	—
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ODE TO THE NORTH-EAST WIND	1/0	—	—	—
ODE TO THE PASSIONS	2/0	—	—	—
THE RED KING (Men's voices)	1/0	—	—	—
THE SONG OF THE LITTLE BALTING (ditto)	1/0	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—
<b>E. M. SMYTH.</b>				
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<b>A. SOMERVELL.</b>				
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HYMN TO ST. CECILIA	1/0	—	—	—
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COMMUNION SERVICE, IN G	2/6	—	—	—
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EUMENIDES	2/0	—	—	—
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WIND PARTS AND FULL SCORE (*in the Press*).

#### DAILY TELEGRAPH.

"Minnehaha" is, in its way, as complete and adequate a musical expression as the "Wedding-Feast," and from the very nature of the case one much more moving and impressive. . . . There is in it the same frequent repetition of a few short themes presented under varying conditions, such as relieve the strain of their persistency; there is the same aptness of expression in the phrases, the same partiality for diatonic melody, the same wealth of resource in the orchestration, and an equal measure of the persuasiveness which brings us to think that thus and thus, and in no other way, are the poet's thoughts best clothed upon with musical beauty. The fact just stated embodies the highest triumph of the composer's means and methods, and is the more remarkable because, apart from harmonies and colours that show the freedom of modern treatment, the melodies in which the real and true spirit of music always lies have the simplicity of an older time. About them there is nothing artificial. They never suggest that they have been sought after, but rather that they have come of themselves. Handel is hardly more natural than Mr. Coleridge-Taylor in this regard, or his subjects, so to speak, more inevitable, though, of course, their treatment by the old master, on the one hand, and the young aspirant, on the other, is in the broadest possible contrast. I do not in the least degree underrate the value of Mr. Taylor's powerful and expressive harmonies or the picturesqueness of his orchestration, but I contend, all the same, that the secret of his music's moving force lies in the happy phrases upon which he insists with such remarkable iteration. When sorrowful, there are tears in each one, and with a few notes he can touch the springs of emotion in a degree refused to many who labour strenuously and with elaboration towards the same end. Than this I can say nothing more conclusive of the fact that the youthful Anglo-African is a man with a mission, with a gift of free and natural eloquence in a domain which is the favoured home of that priceless quality, and with a potentiality such as must draw to himself the hope and expectation of all who wish well to English art.

#### DAILY CHRONICLE.

"The Death of Minnehaha" made a deep impression on the listeners. It certainly realised the expectations now less kindled by acquaintance with the first section, "Hiawatha's Wedding-Feast," than by the rumours of its pathetic character. As its position in the programme was the reverse of favourable for such a work, the effect it created was specially gratifying. Mr. Coleridge-Taylor avails himself of all the resources of the modern orchestra, the scoring being exceptionally full—and to emphasise certain passages he freely uses the bass drum, cymbals, and harp. Both chorally and instrumentally the opening passages are rather weird, as they preface the approach to Hiawatha's wigwam of the spectres of Famine and Fever, whose arrival is indicated in a genuinely dramatic manner. Additional suggestiveness is imparted by the dread visitors being respectively represented by the two soloists—baritone and soprano—who are thus heard for the first time. The chorus quickly resume, and the line describing how the doomed Minnehaha "Lay there trembling, freezing, burning," is graphically, but thoroughly legitimately dealt with alike in the voice parts and the accompaniment. Hiawatha's prayer (for baritone solo), "Give your children food, O Father," and the final breathing by Minnehaha (soprano soloist) of the name of her husband, are so agonising in their poignancy, that it is impossible to listen unmoved.

#### MANCHESTER COURIER.

The tragedy of Minnehaha's death and the sadness of Hiawatha's farewell were brought out with an intensity that profoundly affected the audience.

#### ATHENÆUM.

Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. . . . "The Death of Minnehaha" is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time.

#### BIRMINGHAM DAILY POST.

The young Anglo-African we may claim as our own. That he is a genius I do not hesitate to declare. He is in gorgeous imagination, a second Tchaikowsky; in economy of thematic material, another Dvorák. . . . Fine as is "Hiawatha's Wedding-Feast," the "Death of Minnehaha" is finer. One stands for comedy, the other represents tragedy. . . . Few things in poetry are more pathetic and heart-breaking than the description of the famine in the story of Hiawatha—his fruitless quest for food in the snow-clad forest; the delirium of poor *Laughing Water*, the victim of fever and starvation; and the devotion of the old *Nokomis*. These are treated by the young composer with a power of pathos that no one can listen to unmoved. I must confess to being so overcome more than once that I could scarcely control my feelings. The themes are few, but they are so varied in treatment that every page is a fresh revelation. Hiawatha's prayer for food, and his farewell to Minnehaha, are nobly expressed, and are infinitely more touching than even the scene between *Wotan* and *Brünnhilde*.

#### BIRMINGHAM DAILY GAZETTE.

"The Death of Minnehaha" touches a higher level than "Hiawatha's Wedding," and the reason is not hard to discover. In the "Feast" we have lightness and something like revelry. In "Minnehaha" we have tragedy, not, be it observed, the deep, and so to speak, scientific and studied tragedy of the Greeks, but a human, tender, touching tragedy, which is all the more effective by reason of its simplicity. From the first bar the music takes hold. . . . The se who only see the pianoforte score cannot realise the tremendous effect of the unaccompanied call: "Minnehaha!" on pages 20 and 21, where the utmost passion of human desolation is expressed by the unaccompanied chorus.

#### MANCHESTER GUARDIAN.

It is a story of despair, desolation, and death, and the composer has fully realised its tragic interest, every phase of it being vividly pictured. He employs the same devices, he startles again by his rhythmic innovations; some of his themes are almost barbaric in their wildness. In contrast with the joyousness, the fun, and the humour of its predecessor, the new work is very striking. A great effect is produced by the composer's treatment of the poet's awful personification of Famine and Fever, and there is something wonderfully pathetic in Minnehaha's death-song.

#### STAFFORDSHIRE SENTINEL.

Mr. S. Coleridge-Taylor's new work is magnificent. No less a term will describe it. It has proved to be an all-round improvement on the "Wedding-Feast." The choruses are more varied and beautiful, and the solos are inexpressibly affecting. . . . Many were deeply touched by the dramatic story and its wonderful treatment. . . . This work distinctly classes Mr. Taylor as one of the very finest composers who have seen the light in what some people will persist in describing an unmusical country.

LONDON: NOVELLO AND COMPANY, LIMITED

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